

CD 2000 -- 122 / 123

*University of Toronto
Faculty of Music
Opera Division*



presents

THE LAST DUEL



November 2, 3, 4 & 5, 2000

*MacMillan Theatre
Edward Johnson Building*

THE LAST DUEL

by **Gary Kulesha**

libretto by

Michael Patrick Albano

Conductor **Raffi Armenian**
Director **Michael Patrick Albano**
Production Design **Fred Perruzza**
Costume Design **Diane McCann-Davis**
Choreographer **Allison Grant**



Commissioned with the assistance of The Henry N.R. Jackman Foundation
and the J.P. Bickell Foundation, through MusicCanadaMusique2000

Produced with the assistance of the Charles H. Ivey Foundation, Ruth Reynolds,
and many donors to the Opera Production Fund

The Opera Series and the Opera Outreach programme are sponsored

by  **Bank of Montreal**



Assistant Conductor **Sandra Horst**
Assistant Directors **David Ambrose, Anja Nicklich**
Musical Preparation **Emily Hamper, Andrea Grant, John Hess**



The school children are played by members
of the Canadian Children's Opera Chorus
(Music Director: Ann Cooper Gay, Manager: Nina Draganic,
Production Manager: Virginia Reh, Accompanist: Bruce Ubukata)

Cast in order of appearance:

John Wilson, student-at-law
 Charles Muir, townspeople
 Judge William Macaulay
 William Draper, counsel
 for the crown
 Henri Lelièvre, a militia officer
 Henry Sherwood, counsel
 for the accused
 Clerk of the Court
 Elizabeth Hughes, a schoolteacher
 Edward Lambert, townspeople
 Carolyn Boulton, friend of
 Elizabeth Hughes
 Cecilia Corfield, landlady of
 Elizabeth Hughes
 Guests at the party: Margaret Lambert
 Patricia Ryan
 Rosemary Elstone
 Robert Lyon, friend of Henri Lelièvre
 Musicians at the party

Townswomen: Nellie Miller
 Sharon Payne
 Velma Donnelly

Mr Beckett, owner of the general store
 Officers

Barkeeper

Dr Hamilton

Bridesmaids

Nov. 2 & 4

Jesse Clark
 Brian Estabrooks
 Peter Collins

James Levesque

Keith Klassen

Julien Patenaude

Jason Lamont

Mehgan Atchison

Giles Tomkins

Virginia Hatfield

Rosalind Lewis

Ariana Chris

Megan Latham

Caroline Kuehn

Jason Hales

Andrea Grant

Sandra Horst

Michael Pallett

Leslie Ann Bradley

Xin Wang

Michèle Bogdanowicz

Sam Chung

Peter Collins

James Levesque

Julien Patenaude

Brian Estabrooks

Giles Tomkins

David Dallaire

Phillip Addis

Caroline Kuehn

Marion Samuel-Stevens

Jennifer Elizabeth Fina

Nov. 3 & 5

Michael Sproule

Brian Estabrooks

Peter Collins

James Levesque

Colin Ainsworth

Julien Patenaude

Jason Hales

Tina Winter

Giles Tomkins

Rachel Cleland

Andrea Ludwig

Ariana Chris

Megan Latham

Caroline Kuehn

Jason Lamont

Andrea Grant

Sandra Horst

Michael Pallett

Leslie Ann Bradley

Xin Wang

Michèle Bogdanowicz

Phillip Addis

Peter Collins

James Levesque

Julien Patenaude

Brian Estabrooks

Giles Tomkins

David Dallaire

Sam Chung

Caroline Kuehn

Marion Samuel-Stevens

Jennifer Elizabeth Fina

Schoolchildren

Julia Alexander, Jaclyn Cepler, Robin Dann, Max Evans,
 Emily Halliwell-MacDonald, Shannon Halliwell-MacDonald,
 Katie Harmer, Charlotte Knight, Justin Loach, Trevor Lowden,
 Colin Moore, Adrian Morningstar, Miranda Morningstar,
 Madeleine Redfern, Nicholas Toyne, Melissa Yu

"At Perth on June 13th 1833 about six o'clock in the afternoon John Wilson aged twenty-three, killed Robert Lyon aged nineteen, by means of a pistol. If an unfortunate accident or the witless violence of unsavoury deviates, this would be of little significance then or now. That the principals were respectable students-at-law, that the encounter was an "affair of honour", that the survivor was tried for murder, acquitted and later returned to the same court as a judge has assured the event an established place in Ontario folklore."

*Edward Shortt
County Clerk
Perth Ontario*

The fatal duel at Perth — the altercation that prompted legislation banning duels by pistol in Upper Canada — arose from circumstances involving a young school teacher, Elizabeth Hughes, newly arrived in Perth, Ontario, and the two men who became part of the fabric of her life. These men, student-at-law John Wilson and part time militia officer Henri Lelièvre, were essentially would-be suitors. Wilson, we are told, was turgid, unimaginative, and a bit dull. Lelièvre, a militia officer, was dashing, outspoken, slightly corrupt and generally attractive. When Elizabeth Hughes took a lengthy and unescorted ride down the country roads of Perth with Monsieur Lelièvre, tongues began to wag, as they did and still do in small Ontario towns. Another young student-at-law, Robert Lyon, couldn't resist antagonizing Elizabeth's more solemn suitor and sent John Wilson an anonymous letter outlining the salient details of Miss Hughes' afternoon ride with Monsieur Lelièvre. The text of that letter survives to this day ...

"Lelièvre sat alongside Miss Hughes, with his arms about her in a position which no woman of spirit would permit."

Wilson became incensed by the insult aimed at the woman he imagined to be his eventual wife and in his irrational anger, challenged not Lelièvre, but the writer of the missive, Robert Lyon, to a duel by pistol. Lyon was killed and Elizabeth was left with a unique dilemma. With the attention of Upper Canada turned upon her and with both of her suitors left alive (arguably not the usual result of a duel), Miss Elizabeth Hughes of Perth, Ontario, faced a compelling choice.

Michael Patrick Albano

A Note about the Party Music in Scene 2

There are several authentic pieces incorporated into the party music. The quadrille borrows phrases from *Le Carnival de Québec* by Ernest Gagnon (1834-1915) and from *Quadrille Canadien* by Antoine Dessane (1826-73) and combines them with some original phrases by Gary Kulesha. The waltz is an arrangement of part of *Post Horn Waltz with Variations* (written before 1823) by Theodore F Molt (1795-1856). The reel is an adaptation of an untitled reel from the Allen Ash Manuscript, and was either composed by or collected by Allen Ash (1800-1889).

GK



Act I

- | | |
|---------|---|
| Scene 1 | Perth Courthouse, August 1833 |
| Scene 2 | The home of Carolyn Boulton, May 1833 |
| Scene 3 | A schoolroom, morning, several days later |
| Scene 4 | A general store, afternoon, a week later |
| Scene 5 | A public house, June 12, 1833 |
| Scene 6 | The bedroom of Elizabeth Hughes in Cecilia Corfield's
rooming house, June 13, 1833 |

Intermission

Act II

- | | |
|----------|--|
| Scene 7 | The bedroom of Elizabeth Hughes, immediately
afterwards |
| Scene 8 | The house of Dr Hamilton, later the same day |
| Scene 9 | The visitors' room, Perth Municipal Gaol, August 1833 |
| Scene 10 | The bedroom of Elizabeth Hughes, several months
later |

University of Toronto Chamber Orchestra

Violin I
Praise Lam[†]
Tanya Geri
Christopher Wilshere
Li Yan Wang

Violin II
Victoria Lindsay*
Raphael Lozowski
Mary Elizabeth Brown
Akiko Kojima

Viola
Shannon Knight*
Cheon Seon Kim

Cello
Rafael Hoekman*
Alexandra Lee

Double Bass
Jeff Buchner

Flute
Sara Hahn

Oboe
Megan Belluz

Clarinet
Przemyslaw Raczynski

Bassoon
Alexandra Eastley

Horn
Scott Wevers

Percussion
Tim Francom

Orchestra Manager
Przemyslaw Raczynski

[†] Concertmaster * Principal



We are grateful for the invaluable assistance of:

Elizabeth Price, historical research
Carol Anderson, programme preparation
Iain Scott, Opera Outreach

We gratefully acknowledge the continuing generous support of:

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The Julie-Jiggs Foundation
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Resident Stage Director
Head Coach & Conductor
Music Staff

Stage Director/Movement Coach
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Sandra Horst
Emily Hamper, Kate Carver
Liz Upchurch, John Hess
Allison Grant
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Braine Schwing-Braun
Stephen Ralls
Kelly McEvenue
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David Ambrose, Ben DeVries

Kate Thomson

Andrea Grant

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*Susan Monis Brett**
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Diane McCann-Davis
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George Milenov
Wulf, Brad Turner
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Until recently, the Opera School was limited to only one major production per year – placing at risk the demanding level of training and high standards students and professionals come to expect from the University of Toronto. In order to address the need for long-term secure financing, David W. Beach, dean of the Faculty of Music, has set as an immediate academic priority the establishment of an endowed Opera Production Fund of a minimum \$500,000. Thank you to Riki Turofsky, Chair of the Opera Production Fund, and all of our generous donors listed below who have helped raise over \$345,000 to date!

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Dr. Arthur Plettner
 1904-1999

Arthur Plettner graduated from the Faculty of Music many years ago and now, because of his generosity, is helping students that have come after him. When Dr. Plettner made a note of remembering the Faculty of Music in his Will, he created an endowment fund that will provide enduring financial support to gifted graduate and undergraduate students in financial need wishing to study at the Faculty of Music. Thank you Dr. Plettner.

For more information on Planned Giving please contact the Development Office of the Faculty of Music by calling 946-3145.

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